

ZOLA, NOVELIST AND EFOEMER
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press, and thus it would seem to have been with. Mm a natural, not an artificial, writing. One may add, without asserting any particular faith in graphology, that on applying its rules, without prejudice, to Zola's writing, the latter will be found to indicate despotivity, stubbornness, insight, and orderliness, combined with poetry. Perhaps, then, there may be some truth in that alleged science.

Here and there in Zola's book "copy"¹ one finds words crossed out with double lines, and there are some inter-linear corrections, with occasionally a marginal addition, but these alterations are surprisingly few. If one judged Zola by his manuscripts only, one would take him to be a man who wrote *au courant de la plume*, without the slightest effort. But should his manuscripts ever be open to public inspection * it will be found that they differ largely from his printed works. His proof corrections were most extensive, whole sheets of his first proofs were sometimes cut to pieces, and numerous additional corrections and alterations appeared in his first revises. It was from second revises that the translations of his books were usually made, but further corrections often ensued. One has not yet reached his novel "Paris," nevertheless one may mention here that he modified the names of several characters in it at the last moment, altering Harn to Harth, Duthil to Dutheil, Sagnier to Sanier, and so forth; and as, amid the

great rush of the

¹ He was exceedingly jealous about them. The present writer has had a few in his possession, on trust, but always had to return them. There may be some early manuscripts of short stories in Russia, and a few similar ones in the possession of French collectors; but, as a rule, Zola insisted on the return of his "copy," and nearly the whole of it was in his possession when he died. As for the first proofs hearing his numerous corrections he repeatedly stated that almost all of them were destroyed. The writer has some revisions containing occasional corrections, usually in the handwriting of Madame Zola.